

**A  
QUEEN  
WITHIN**

*Adorned Archetypes,  
Fashion & Chess*

GALLERY 2

Heroine / Mother Earth / Thespian

*This gallery guide is intended for exhibition use only.  
Please do not remove from the gallery.*

*No photography, food, or drink is allowed inside the exhibition galleries.  
Please do not touch the art objects.*

ANNE DENIAU, French

From the book: *Love Looks Not With the Eyes*

Courtesy of Myriam Blundell Projects



Don't Look Back



The Girls Who...



Les Oiseaux



Red Thoughts III



Blast Off



**H E R O**

*Queen Wilhelmina of Holland, 1909, George Grantham Bain Collection, Library of Congress*

The adventurous Heroine Queen is a soldier, warrior and saviour. She has a strong sense of morality and is always in need of a battle to fight. Her strengths are competence, a willingness to embrace challenges and bravery. Her greatest fears are weakness, softness and cowardliness. She enjoys working hard for her relationships. She is addicted to the thrill of the chase, challenges and relationships that lead to conflict.

# I N E

Wilhelmina of the Netherlands (1880-1962)

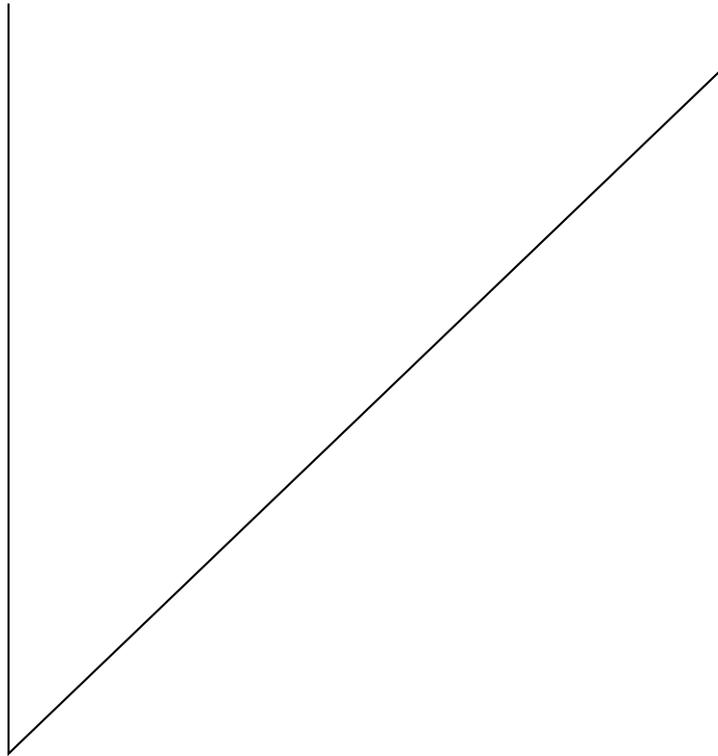
*'Wilhelmina became the reigning queen of the Netherlands in 1898. She became very popular by the dedication with which she practiced her role as head of state during the two world wars. Faced with the impending World War, it became clear that the Dutch armed forces needed to be modernized. Wilhelmina personally participated very actively in this modernisation. She became known as the 'Soldier Queen'. During World War II, she lived in exile in London and became a national symbol of Dutch resistance to the Nazi occupation. Wilhelmina abdicated in 1948 in favour of her daughter Juliana.'*

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

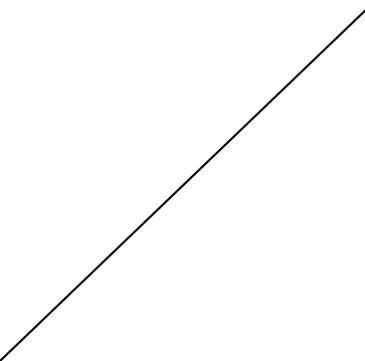
# QUEEN PORTRAITURE SYMBOLS

DR CLARE BACKHOUSE, *New York University*



## S W O R D

Usually associated with male nobles, swords could imply the martial power of the queen, while also evoking the justice with which she ruled.



## **CHESS**

Chess has always been, at its heart, a war game. The game pieces in the earliest form of chess, called chaturanga, represented the four divisions of an ancient Indian army – elephants, chariots, cavalry, and infantry – and the word ‘checkmate’ originates from the Persian phrase shah mat, meaning ‘The king is defeated’. While bishops and rooks have replaced elephants and chariots, chess remains a contest of warrior armies seeking to capture enemies and trap the opposing leader.

## **UNPREDICTABLE FASHION**

Exhibition-maker Judith Clark argues that ‘while the avant-garde can be seen as work against the norm, it can also be seen as dependent on the norm for its very existence as it requires something to react against.’ Armoured garments, streamlined forms, strict and wide silhouettes, metal and stone elements, have all historically been attributes creating an imposing presence in royal paintings. These elements are here shown in a new and radical way.

## **EXHIBITION DESIGN**

The black colour scheme with mirrored surfaces is used to create the illusion of an army. Strip lights suggest a forest of glowing swords.



IRIS VAN HERPEN, Belgian  
Hybrid Holism Haute Couture 2011  
Voluminous red copper dress of metallic  
coated strips  
Courtesy of Iris van Herpen  
M. Zoeter x Iris van Herpen ©



CHARLIE LE MINDU, French  
2013  
Commissioned headpiece with Swarovski crystals  
Courtesy of Charlie Le Mindu Haute Coiffure



MICHAEL DRUMMOND, American  
2013  
Platform shoe made from wood, metal  
and leather  
Courtesy of Michael Drummond



OCTAVIA XIAOZI YANG, Chinese  
Joinery in Jewels Collection, 2012  
Neck piece made from gold plated crystal  
and wood  
Courtesy of Octavia Xiaozi Yang  
Photo William Tang



🔊 TRACK 17

REIN VOLLENGA, Dutch  
Rein Vollenga Wearable Sculpture  
Untitled Headdress  
Courtesy of Rein Vollenga



CHAN LUU, American  
Swarovski crystal top  
Courtesy Private Collection  
Photo Sarah Carmody



GUCCI, Italian  
SS 2011  
Gold dress with feather embellishments  
Courtesy of Private Collection



CHARLIE LE MINDU, French  
2013  
Wing Face  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



CHARLIE LE MINDU, French  
AW 2009  
If Chewbacca Got Married headdress  
Courtesy of Charlie Le Mindu Haute Coiffure  
Photo Christopher James



MAISON MARTIN MARGIELA, Dutch  
Défilé Collection SS 2011  
Patent leather 'Artisanal' abstract dress is worn  
with leather sandals  
Courtesy of Maison Martin Margiela  
Photo Giovanni Giannoni



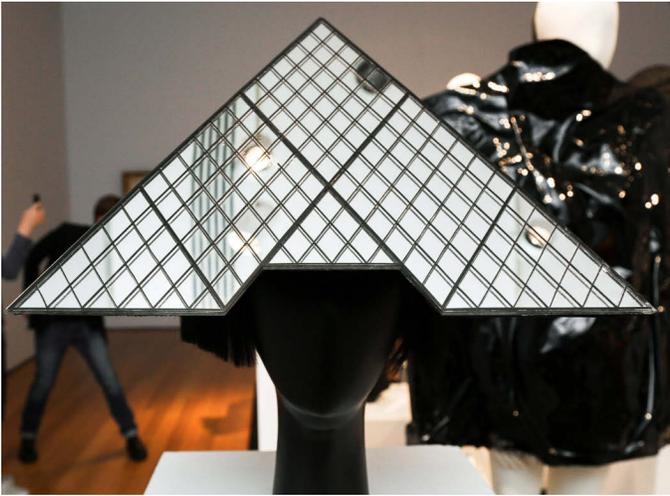
CHARLIE LE MINDU, French  
2013  
Marie Antoinette On Crack  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



CHARLIE LE MINDU, French  
AW 2009  
The Red Wall headdress  
Courtesy of Charlie Le Mindu Haute Coiffure  
Photo Christopher James



SANDRA BACKLUND, Swedish  
Ink Blot Test Collection, 2007  
Black paper top  
Courtesy of Sandra Backlund  
Photo Ola Bergengren



CHARLIE LE MINDU, French  
2013  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



SHAUN LEANE for Alexander McQueen, British  
For Alexander McQueen's The Overlook AW  
1999  
Coiled corset  
Courtesy of Shaun Leane  
Photo Chris Moore



ALEXANDER MCQUEEN, British  
The Girl Who Lived in the Tree, AW 2008  
Military style vest embroidered with gold  
military braid  
Courtesy of Private Collection  
Photo Sarah Carmody



CHARLIE LE MINDU, French  
2013  
Termite Queen  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



CHRISTIAN LOUBOUTIN, French  
2013  
Limited edition bootie with Swarovski crystals  
Courtesy of Private Collection

M

O

T

E

A

R

Queen Maria Theresa, c.1728, by Andreas Möller, Kunsthistorisches Museum Vienna



# H

# E

# R

The Mother Earth Queen is the mystic, creative, powerful life-giving force. Her strengths are primitive strength, instinct and stability. Her greatest fear is not being able to reproduce.

# T

# H

Maria Theresa of Austria (1717-1780)

*'Maria Theresa became ruler of the Habsburg Empire in 1740. Her husband and later her eldest son were formally associate rulers. She gave birth to 16 children and was both a devoted and dominant parent. Maria Theresa demanded that they as adults would obey her and support her political plans. As regent, she was strong-willed and determined. Maria Theresa argued that a successful society called for religious unity and rejected freedom of religion. She enlarged the Imperial Palace of Schönbrunn, gave it an impressive exterior and an interior in a lavish Rococo-style. Maria Theresa encouraged live music and invited Hayden and Mozart to the newly built palace theatre.'*

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

## QUEEN PORTRAITURE SYMBOLS

### P E L I C A N

The heraldic 'pelican-in-her-piety' pierces her own breast to feed her offspring with blood. Elizabeth I's pelican jewel connotes her self-sacrificial love and nurturing of her subjects.

DR CLARE BACKHOUSE, New York University

### P H O E N I X

This legendary bird was said to live for a thousand years before burning to ashes – only to be reborn anew. A phoenix could therefore imply that the queen would be long-lived, and that her power could be endlessly renewed.

### GREYHOUND

In portraiture, dogs are often a symbol of fidelity.

## FLOWERS

The symbolism of flower varieties is diverse and ancient. The rose, for example, can allude to Venus, the classical goddess of carnal love, or by contrast the Virgin Mary, the mother of God. In general, however, flowers almost always suggest bucolic freshness, youth, vitality and pleasure.

## CHESS

Over thousands of years, humans have invented countless board games designed to entertain and challenge. Why is chess one of the few that have not only endured but flourished, generation after generation and around the world? Despite a seemingly simple format and rules, chess has challenged and mystified players across time and place, tapping into a basic human desire to understand and master the infinite.

## UNPREDICTABLE FASHION

The life of an avant-garde piece of clothing can be very short, sometimes only living for a short moment on the catwalk. However, when a garment is exhibited in a museum exhibition it starts a new phase. The fashion curator Amy de la Haye calls this 'the second life.' It is an infinite state – despite its short life on the living body. Experimental garments with strong themes can endlessly travel from one exhibition to another.

## EXHIBITION DESIGN

The theme is based on the Tapu'at, mother and child, labyrinth, which is the Hopi Indian symbol for Mother Earth and of birth and rebirth. Carl Jung stated that intuition is a right side brain activity that can be activated through walking the labyrinth. Gardens, gates, duality, earth, and wild beasts are all mother and fertility symbols. In this theme we are introduced to fashion that is inspired by flora and fauna or the raw power and free spirit of nature. Some of the objects are made of materials that have been reused or recycled and carry political implications and environmental awareness. Here nature is used to create a setting for the dresses. Anna Reynolds argues *In Fine Style: The Art of Tudor and Stuart Fashion* that historically, it was common for textiles to be used as a powerful backdrop in royal portraits – often it was only the royal sitter's head and hands that were not covered by fabrics. Moreover, to be thrifty with clothes, to mend them and pass them down for others to use was not an activity exclusively for the poor. Even court clothes were reused. Very small pieces of fabric were sewn together as a patchwork and used for unseen parts of clothes, for example, in a vest that was covered by a jacket. If a queen acquired a new wardrobe, she often gave her old clothes to a senior chambermaid. As they became even more worn out, they were passed down to lower servants or sold on the second hand market.<sup>1</sup>

<sup>1</sup> Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, London: Royal Collection Trust, 2013, pp. 21



KETA GUTMANE, Latvian  
Room Story, 2012  
Wooden ensemble  
Courtesy of Keta Gutmane  
Photo Ilze Vanaga



MAISON MARTIN MARGIELA, Dutch  
Artisanal Collection SS 2009  
Tunic made from a kite, the patterns of which  
are embroidered with multicolored fringes  
Courtesy of Maison Martin Margiela  
Photo Jacques Habbah



🔊 TRACK 18

REJINA PYO, Korean  
AW 2011  
Blue burnt edge silk dress with charred  
wood sculpture  
Courtesy of Rejina Pyo  
Photo Chris Moore



CHARLIE LE MINDU, French

2013

The Tuning Queen

Commissioned headpiece with Swarovski crystals

Courtesy of Charlie Le Mindu Haute Coiffure



REJINA PYO, Korean

AW 2011

Yellow burnt edge silk dress with charred wood sculpture

Courtesy of Rejina Pyo

Photo Chris Moore



CHARLIE LE MINDU, French

2013

Untitled Wig

Commissioned headpiece

Courtesy of Charlie Le Mindu Haute Coiffure



SARAH BURTON for Alexander McQueen, British  
AW 2012  
Pink and purple jacquard and feather floral dress  
Courtesy of Private Collection  
Photo Sarah Carmody



CHARLIE LE MINDU, French  
2013  
Le Paratete  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



🔊 TRACK 19

TABITHA OSLER, Canadian  
Burning Bush, SHOW 2011, Antwerp Fashion  
Department  
Smoked Mountain Dress, Sweetgrass shoes &  
Leaf Hat  
Courtesy of ITS – International Talent  
Support Creative Archive, Trieste, Italy  
Photo Sarah Carmody



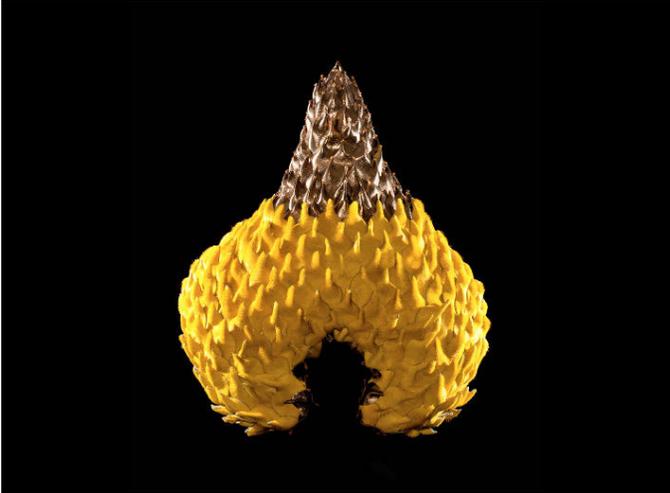
SARAH BURTON for Alexander McQueen, British  
Pre Collection, AW 2012  
Floral embroidered black sheer dress  
Courtesy of Private Collection  
Photo Sarah Carmody



CHARLIE LE MINDU, French  
2013  
La Vachette Noir D'Intervilles  
Commissioned headpiece  
Courtesy of Charlie Le Mindu Haute Coiffure



SARAH BURTON for Alexander McQueen, British  
SS 2011  
Black leather dress with flower application & buckle  
Courtesy of Private Collection  
Photo Sarah Carmody



CHARLIE LE MINDU, French

2013

Toxic Durian

Commissioned headpiece

Courtesy of Charlie Le Mindu Haute Coiffure



CHARLIE LE MINDU, French

AW 2011

Berlin Syndrome headdress

Courtesy of Charlie Le Mindu Haute Coiffure

Photo Serge Martynov



MAISON MARTIN MARGIELA, Dutch

Défilé Collection AW 2009

Cloud is worn with a black knitted cocoon  
catsuit and black leather stilettos

Courtesy of Maison Martin Margiela

Photo Serge Marynov



KOJI ARAI, Japanese  
Last Supper, 2006  
Cow leather bustier top, birch and wool woven skirt, leather hat, donkey tabi shoes and wooden chair  
Courtesy of Koji Arai



🔊 TRACK 20

MAISON MARTIN MARGIELA, Dutch  
Artisanal Collection SS 2001  
Vintage white leather gloves are sewn together to create a halter-neck top  
Courtesy of Maison Martin Margiela  
Photo Martina Faust



HENRIK VIBSKOV, Danish  
2010  
Wooden eye wear  
Courtesy of Henrik Vibskov  
Photo Serge Martynov



VIKTOR & ROLF, Dutch

AW 2004

Grey chiffon dress with green crystal mesh  
neck and arm detail

Courtesy of Swarovski

Photo Sarah Carmody



CHARLIE LE MINDU, French

2013

La Maudite

Commissioned headpiece

Courtesy of Charlie Le Mindu Haute Coiffure



RYOHEI KAWANISHI, Japanese

2011

Untitled

Courtesy of Ryohei Kawanishi

Photo Neil Mcinerney





# T H E S

Lovisa Ulrika, 1720-1782, Queen of Sweden, Princess of Preussen, by Antoine Pesne, Photo © Nationalmuseum, Stockholm



Blessed with imagination, the Thespian Queen is an actress, entertainer, dramatist or comedian. She loves to amuse others and enjoys the rituals and drama of life. She is keenly aware of the archetypal power contained in the masks of comedy and tragedy. Her great fear is to be constricted by routine and the inability to entertain herself and others. She would tend to dismiss the practical and mundane aspects of life. She could be overly emotional and at the extreme, even hysterical in her reactions to events or obstacles.

P

I

A

N

Lovisa Ulrika (1720-1782)

*'The Prussian Princess Lovisa Ulrika became Queen of Sweden 1751. Lovisa Ulrika passed on the French-inspired culture that characterized the royal court in Berlin and brought in an ensemble of French actors and an Italian opera troupe. She hosted garden parties with theatrical elements in Drottningholm Palace. Lovisa Ulrika also build the Drottningholm Theatre where performances are still held today. For the time, the theatre had very advanced machinery that enabled quick decor changes in front of the audience. She did not have much sympathy for her husband Adolf Fredrik and wrote with biting humour: "He has a deaf conductor, a crippled dance champion, a limbless fencing master and a blind court painter."*

ANNE MARIE DAHLBERG

Curator at Swedish Royal Armoury



O L I V E  
B R A N C H  
Like the rainbow, an olive  
branch symbolized the end of  
the great flood in the Hebrew  
Bible (Genesis 7-8), auguring  
peace, fruitfulness and stability.

**QUEEN PORTRAITURE SYMBOLS**

## **CHESS**

While chess has a reputation as a serious intellectual contest, artists across the centuries have used a lighter touch in interpreting the game. In 1624, playwright Thomas Middleton produced *A Game at Chess*, a comic satire in which the warring powers of Catholic Spain and Protestant Great Britain were symbolized as opponents in a chess game. Lewis Carroll's *Through the Looking Glass*, the sequel to *Alice's Adventures in Wonderland*, features Alice falling into a life-size chess game in which she meets a jealous queen, a clumsy knight, and a snoring king. In France, the bishop is still known today as *le fou* ('the fool'), and in decorative chess sets as late as the 20th century, the piece was topped with a jester's cap. Despite being a game of war often requiring intense thought and concentration, humour and whimsy is an integral part of chess history.

## **UNPREDICTABLE FASHION**

'Fashion should be fun', is something we read in style advice pages of the weekly press. Experimental fashion designers, particularly Belgian, often employ humour in order to, as fashion theorist Francesca Granata suggests, 'Unmask prevailing truths and orthodoxies [...] existing hierarchies become relative and the imagining of a different social order is made possible.'<sup>1</sup>

## **EXHIBITION DESIGN**

Convex mirrors evoke the traditional laughing chambers of amusement parks. By obscuring and deforming others and ourselves they create reactions and make us laugh.

<sup>1</sup> Francesca Granata, Fashion of Inversion: The Carnavalesque and The Grotesque In Contemporary Belgian Fashion, in *Symposium 1: State Of Affairs In Current Research On Belgian Fashion*, MoMu – Fashion Museum Province of Antwerp (Ed.) Antwerp: Godefoit, 2008, pp. 37



🔊 TRACK 21

VIKTOR & ROLF, Dutch  
Cutting Edge Couture Collection, SS 2010  
The Coral Dress  
Courtesy of H+F Collection, Museum Boijamns  
Van Beuningen, Rotterdam  
Photo Josh Olines, Trunk Archive

ANNE DENIAU, French

From the book: *Love Looks Not With the Eyes*

Courtesy of Myriam Blundell Projects



Secret



Illuminations



Black & White Insanity II



Insensé

